



# Awake, You Sleepers!

*For Trumpet & Wind Ensemble*

Laurence Bitensky

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*For Trumpet & Wind Ensemble*

Ca. 17'

for

John Hagstrom

with special thanks to

Vince DiMartino

Premiered on July 2, 2002

2002 International Trumpet Guild Conference, Manchester, England

John Hagstrom, trumpet

Royal Northern College of Music Wind Orchestra

Tim Reynish, conductor

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## Notes

### I Tekiah

“ . . . as morning dawned, there was thunder and lightning and a dense cloud over the mountain; there was a loud shofar blast, and all the people in the camp trembled.”  
(Exodus 19:16)

### II Shevarim

“The great shofar is sounded, and a still small voice is heard.”  
(excerpt of the Unetaneh tokef prayer, attributed to Rabbi Amnon of Mainz)

### III Teruah

"Awake you sleepers! Awake from your sleep! You slumberers, awake from your slumber!"  
(Maimonides, Hilkhhot Teshuvah III. 4)

The ancient instrument known as the shofar, or ram's horn, has a special place in the Jewish tradition. Legend recounts that its sound was heard at the giving of the Ten Commandments at Mt. Sinai, the tumbling walls of Jericho, as a call for battle, and that its sound will be heard to herald a messianic era. The instrument has survived through post-Biblical and contemporary times and features prominently in the liturgy of Rosh Hashanah, the Jewish New Year. The blowing of the shofar in the Rosh Hashanah service is a call for repentance, symbolically awakening the sleeper from a moral and spiritual slumber.

Each of the three movements of *Awake, You Sleepers!* is based on one of the three calls associated with the blowing of the shofar. Tekiah is a long note rising in pitch; shevarim is three shorter notes; and teruah is a long repeated staccato blast. Each movement is also preceded by well-known verses from the Rosh Hashanah liturgy.

Much of the music for *Awake, You Sleepers!* is based on Rosh Hashanah motives and melodies that occur in the German/East-European musical tradition.

Instrumentation

Piccolo  
Flute 1-2 (Flute 2 doubling Alto Flute)  
Oboe 1-2  
English Horn  
Bb Clarinet 1 (doubling Eb Clarinet)  
Bb Clarinet 2-3  
Bb Bass Clarinet  
Bassoons 1-2

Eb Alto Saxophone 1-2  
Bb Tenor Saxophone  
Eb Baritone Saxophone

Horns 1-2  
Horns 3-4

Solo Trumpet in C

Bb Trumpet 1  
Bb Trumpet 2-3  
Trombones 1-2  
Bass Trombone  
Euphonium 1-2  
Tuba

Double Bass

Percussion 1

Slapstick, Suspended Cymbal, Tambourine, Timpani, Triangle

Percussion 2

Bass Drum, Maracas, Marimba, Large Rainstick, Tambourine, Triangle, Xylophone

Percussion 3

Crotales, Snare Drum, Tambourine, 4 Tom-Toms, Triangle,

Percussion 4

Glockenspiel, Snare Drum, Suspended Cymbal, Tam-Tam

Piano (doubling Celesta)

Score in C (All instruments sound as written except usual octave transpositions)

Performance notes

*Awake, You Sleepers!* is based on the free and supple improvisation of traditional Jewish chant, and some of its spirit of metrically-free improvisation should be maintained. The soloist and conductor should strive for a very fluid and flexible sense of tempo throughout, using much *rubato*.

The sections marked *ad libitum* should be played freely and unmetered by the soloist, particularly in the third movement. The conductor should give a cue at the beginning of each *ad libitum* section and at rehearsal letters within each *ad libitum* section. The conductor should begin conducting at the sections marked *a battuta*.

# I Tekiah

" . . . as morning dawned, there was thunder and lightning and a dense cloud over the mountain; there was a loud Shofar blast, and all the people in the camp trembled."

♩ = 58

Laurence Bitensky

♩ = 58

Piccolo

Flutes 1-2

Oboes 1-2

English Horn

Bb Clarinet 1

Bb Clarinets 2-3

Bb Bass Clarinet

Bassoons 1-2

Eb Alto Saxophones 1-2

Bb Tenor Saxophone

Eb Baritone Saxophone

Horns 1-2

Horns 3-4

Solo Trumpet in C

Bb Trumpet 1

Bb Trumpets 2-3

Trombones 1-2

Bass Trombone

Euphoniums 1-2

Tuba

Double bass

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Piano

A

[illegible][illegible]

12 **accel. poco a poco**

*Timp.*  $\text{♩} = 116$

Perc. 1  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Perc. 2  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Perc. 3  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Perc. 4  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

Pno.  $\text{H } \frac{4}{4}$   $\frac{5}{4}$   $\frac{4}{4}$

*p* *f*

15

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

*E♭ Clar.*

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

*pizz.*

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*Timp.*

*p*

*f*

*Sus. Cym.*

*p*

*ff*

Pno.

♩ = 80

B

19

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

*E♭ Clar.*

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

♩ = 80

B

Solo Tpt.

*Take harmon mute; stem completely out*

B♭ Tpt. 1

B♭ Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

*Take harmon mute; stem completely out*

*f*

*freely*

*pizz.*

*pizz. loco*

♩ = 80

B

19

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*Trngl.*

*To Tam-Tam*

*To Celesta*

*Bass Dr.*

*To Maracas*

*Tam-Tam*

*L.v.*

*To Sus. Cym.*

*mp*

*f*

*f*



24

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

24

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Celesta

28

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

28

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

ad libitum

ad libitum

ad libitum

To Piano

The image displays a page from a musical score, likely for a concert band or orchestra. The score is organized into two systems, each containing multiple staves for different instruments. The key signature changes from D major to E major between the systems, indicated by the 'D' and 'E' in boxes above the staves.

**System 1 (Top):**

- Staves 1-10:** Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2, A. Sax. 1-2, T. Sax., Bar. Sax.
- Staves 11-12:** Horns (Hn. 1-2 and Hn. 3-4) with first and third endings.
- Staff 13:** Solo Tpt. with a fast and freely section.
- Staves 14-15:** Bb Tpt. 1 and Bb Tpt. 2-3.
- Staves 16-17:** Tbn. 1-2 and B. Tbn.
- Staff 18:** Euph. 1-2.
- Staff 19:** Tba.
- Staff 20:** Db.

**System 2 (Bottom):**

- Staff 21:** Perc. 1.
- Staff 22:** Perc. 2.
- Staff 23:** Perc. 3.
- Staff 24:** Perc. 4.
- Staff 25:** Pno. (Piano).

The score includes various musical notations such as notes, rests, dynamic markings (e.g., *ff*, *sfz*, *a2*), articulation (e.g., *gliss.*, *trill*), and performance instructions (e.g., *fast and freely*). The time signature changes from 2/4 to 3/4 and back to 2/4.

36 **F** **G** ♩ = 69 a battuta

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

with Pedal

[illegible]

39

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

2

**H**

42

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

**H**

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

**H**

42

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

with Pedal

This page of the musical score, numbered 44, contains the following parts and markings:

- Picc.**: Piccolo
- Fl. 1-2**: Flutes 1 and 2
- Ob. 1-2**: Oboes 1 and 2
- Eng. Hn.**: English Horn
- Bb Cl. 1**: Bb Clarinet 1
- Bb Cl. 2-3**: Bb Clarinets 2 and 3
- B. Cl.**: Bass Clarinet
- Bsn. 1-2**: Bassoons 1 and 2
- A. Sax. 1-2**: Alto Saxophones 1 and 2
- T. Sax.**: Tenor Saxophone
- Bar. Sax.**: Baritone Saxophone
- Hn. 1-2**: Horns 1 and 2
- Hn. 3-4**: Horns 3 and 4
- Solo Tpt.**: Solo Trumpet
- Bb Tpt. 1**: Bb Trumpet 1
- Bb Tpt. 2-3**: Bb Trumpets 2 and 3
- Tbn. 1-2**: Trombones 1 and 2
- B. Tbn.**: Bass Trombone
- Euph. 1-2**: Euphoniums 1 and 2
- Tba.**: Tuba
- Db.**: Double Bass
- Perc. 1**: Percussion 1 (Timp.)
- Perc. 2**: Percussion 2 (Large Rainstick, To Tamb.)
- Perc. 3**: Percussion 3 (Tom-Toms)
- Perc. 4**: Percussion 4 (Sus. Cym. (strike with stick), dampen immediately, sim.)
- Pno.**: Piano

The score includes various musical notations such as triplets, dynamics (f, mp, ff), and articulation marks (pizz., sfz).



4

47

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

**I ad libitum**

**I ad libitum**

**I ad libitum**

*brassy; bells in air*

*fast and freely*

*remove mute*

*gliss*

*niente*

*pizz.*

*Timp.*

*Tamb.*

*Bass. Dr.*

51 **J** **poco rit.** **K** ♩ = 58 **Broad; sustained** 15

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Ped.

[illegible]

56

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*solo - very freely; quasi recitativo*

*pp*

*mf*

*remove mute*

*solo*

*mp*

17



**O** a battuta ♩ = 58 accel. poco a poco

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

**O** a battuta ♩ = 58 accel. poco a poco

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

**O** a battuta ♩ = 58 accel. poco a poco

Perc. 1

Perc. 2

Perc. 3

Perc. 4



64

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

64

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

This image shows a page of a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds, brass, strings, and percussion. The page is divided into measures, with a 4/4 time signature indicated at the top. The instruments listed on the left include Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2, A. Sax. 1-2, T. Sax., Bar. Sax., Hn. 1-2, Hn. 3-4, Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., Db., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Pno. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The page number 68 is visible at the top left and bottom left.



72

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

72

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

To Piano

**Q** ♩ = 100 Pushing forward

75

Picc.

Fl. 1-2 *a2* *f*

Ob. 1-2 *a2* *f*

Eng. Hn. *f*

Bb Cl. 1 *f*

Bb Cl. 2-3 *f*

B. Cl.

Bsn. 1-2 *f*

A. Sax. 1-2 *a2* *f*

T. Sax.

Bar. Sax.

Hn. 1-2 *a2* *mf*

Hn. 3-4 *a2* *mf*

**Q** ♩ = 100 Pushing forward

Solo Tpt. *f*

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2 *a2* *f*

Tba. *f*

Db.

**Q** ♩ = 100 Pushing forward

75

Perc. 1 *Timp.* *p*

Perc. 2

Perc. 3

Perc. 4

Pno.

[illegible]

accel. S ♩ = 138 ♩ = 69

83

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

accel. S ♩ = 138 ♩ = 69

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

83

accel. S ♩ = 138 ♩ = 69

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Tamb. (Strike w/palm and shake)

To Trngl.


Sus. Cym.

To Trngl.

To Crotales

To Tam-Tam

T

 = 58

87

Picc.



Fl. 1-2



Ob. 1-2



Eng. Hn.



Bb Cl. 1



Bb Cl. 2-3



B. Cl.



Bsn. 1-2



A. Sax. 1-2



T. Sax.



Bar. Sax.




Hn. 1-2



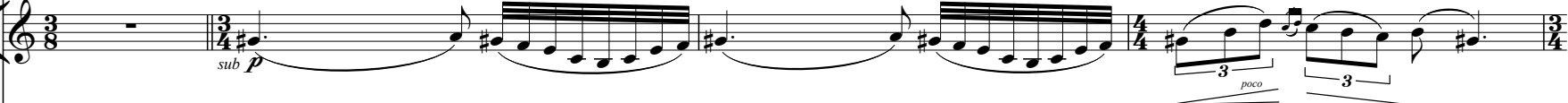
Hn. 3-4



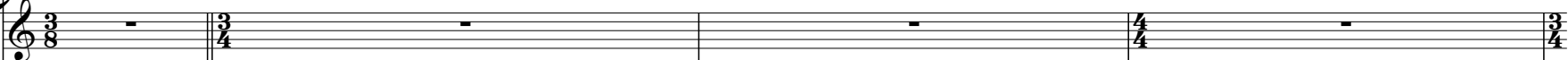
T

 = 58

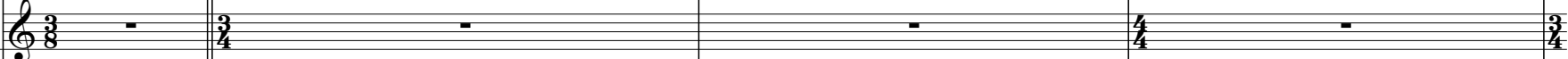
Solo Tpt.



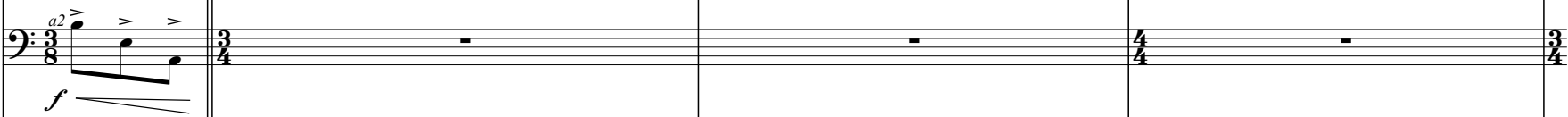
Bb Tpt. 1



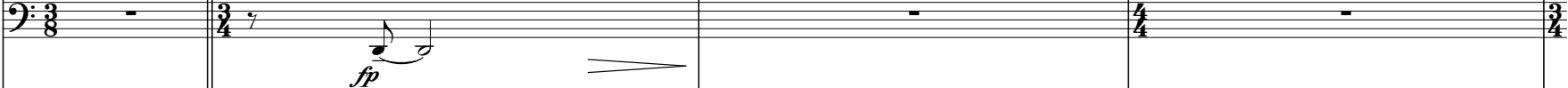
Bb Tpt. 2-3



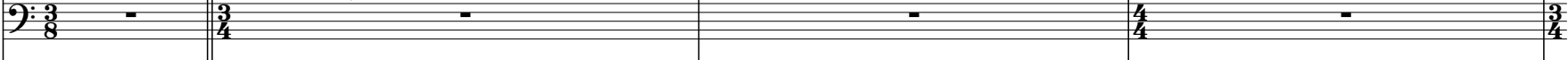
Tbn. 1-2



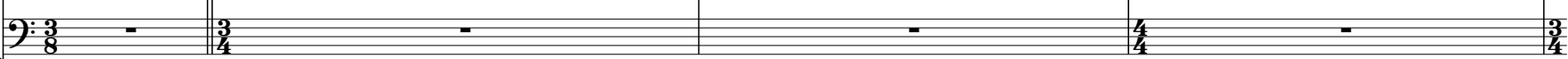
B. Tbn.



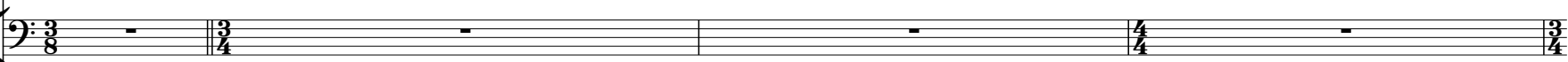
Euph. 1-2




Tba.



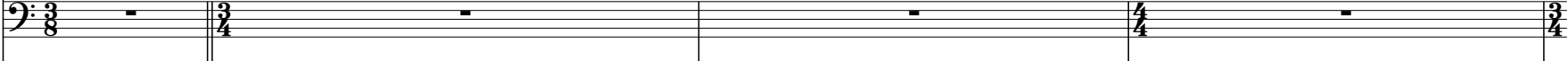
Db.



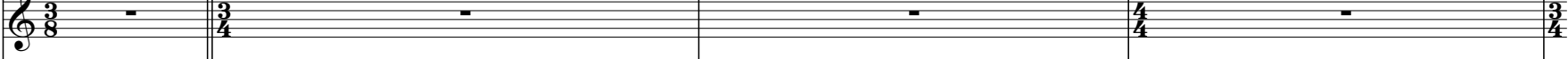
T

 = 58

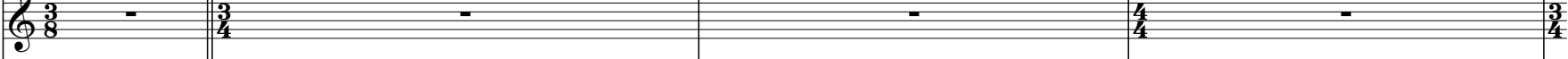
Perc. 1



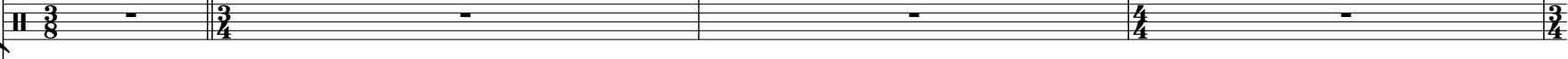
Perc. 2



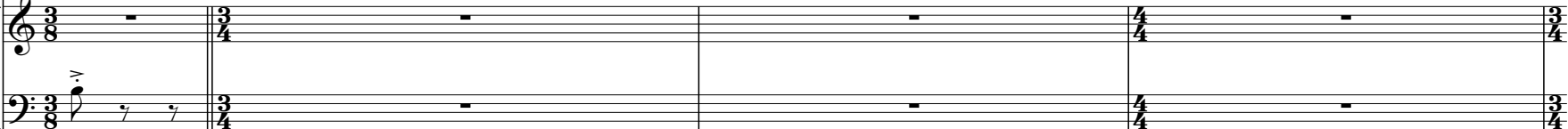
Perc. 3



Perc. 4



Pno.



91

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

91

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*p*

*fp*

*poco*

*rit.*

*pp*

*pizz.*

*l.v.*

## II Shevarim

"The great Shofar is sounded, and a still small voice is heard."

## Cantabile; con rubato

94 ♩ = 40

2. solo; freely

*p*

*sim.*

*solo*

*p*

*To Sus. Cymb. (soft mallet)*

The musical score for 'Cantabile; con rubato' (measures 94-100) features a variety of instruments. The woodwinds (Piccolo, Flutes, Oboes, English Horn, Clarinets, Bassoon, Saxophones, and Horns) and brass (Trumpets, Trombones, Euphonium, Tuba, and Double Bass) sections primarily play sustained notes or rests. The Bassoon 1-2 part includes a melodic line with slurs and dynamic markings. The Tenor Saxophone part features a solo section with triplets and a dynamic marking. The Percussion section includes a cymbal part marked 'To Sus. Cymb. (soft mallet)'. The Piano part is indicated by a grand staff with a brace.

U

98

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

U

98

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

U

98

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*freely, as if improvised;  
espr.*



102

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

102

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

V

107

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

V

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

V

107

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

**ad libitum**

112

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

1. solo

mf

3

1. solo

mf

2. Alto Fl.solo

solo

mf

3

3

2.

p

p

ad libitum

faster

3

ad libitum

112

crotales

l.v.

pp

l.v.

3

3

115

W

a battuta

 = 69

Picc.



Fl. 1-2

2. To Flute



Ob. 1-2

*a2*

*mp*



Eng. Hn.

*mp*



Bb Cl. 1



Bb Cl. 2-3



B. Cl.



Bsn. 1-2



A. Sax. 1-2

*a2*

*mp*



T. Sax.

*mp*



Bar. Sax.



Hn. 1-2

*mp*



Hn. 3-4



W

a battuta

 = 69

Solo Tpt.

*mf*



Bb Tpt. 1



Bb Tpt. 2-3



Tbn. 1-2

*mp*



B. Tbn.



Euph. 1-2



Tba.



Db.



115

W

a battuta

 = 69

Perc. 1



Perc. 2



Perc. 3



Perc. 4



Pno.



118

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Red.

X

X

X

118

This page of a musical score, numbered 122, is for a large orchestra. It features a variety of instruments including Piccolo, Flutes (1-2), Oboes (1-2), English Horn, B-flat Clarinets (1 and 2-3), Bass Clarinet, Bassoon (1-2), Alto Saxophone (1-2), Tenor Saxophone, Baritone Saxophone, Horns (1-2 and 3-4), Solo Trumpet, B-flat Trumpets (1 and 2-3), Trombones (1-2 and B), Euphonium (1-2), Tuba, Double Bass, Percussion (1-4), and Piano.

The score is written in 3/4 time. The first system shows the woodwinds and strings. The second system shows the brass and woodwinds. The third system shows the percussion and piano. The score includes various musical notations such as notes, rests, and dynamic markings.

Key features of the score include:

- Woodwinds:** Flutes (1-2), Oboes (1-2), English Horn, B-flat Clarinets (1 and 2-3), Bass Clarinet, Bassoon (1-2), Alto Saxophone (1-2), Tenor Saxophone, Baritone Saxophone.
- Brass:** Horns (1-2 and 3-4), Solo Trumpet, B-flat Trumpets (1 and 2-3), Trombones (1-2 and B), Euphonium (1-2), Tuba, Double Bass.
- Percussion and Piano:** Percussion (1-4), Piano.

The score is written in 3/4 time. The first system shows the woodwinds and strings. The second system shows the brass and woodwinds. The third system shows the percussion and piano. The score includes various musical notations such as notes, rests, and dynamic markings.

Y ♩ = 40 Very freely

125

Picc.

Fl. 1-2 2. To Alto Fl.

Ob. 1-2

Eng. Hn.

Bb Cl. 1 Take Eb Clar.

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Y ♩ = 40 Very freely

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Y ♩ = 40 Very freely

125

Perc. 1 Timp.

Perc. 2 To Marimba. (med. mallets)

Perc. 3 Crotales L.v.

Perc. 4 Sus. Cymb. (soft mallet)

Pno.

Ped.

**Z**

**Z**

129

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Marimba

Mar. (med. mallets) solo

freely

3

3

To Xylo.

Tam-Tam

To Sus. Cymb. (soft mallet)

L.v.

pp

mp

Ped.





[illegible]

The musical score for Percussion 2, 3, 4, and Piano is as follows:

- Perc. 2:** Plays a series of triplets on the Xylophone (Xylo.) and Crotales (Crot.) in measures 1-4. The tempo is marked *f* (forte).
- Perc. 3:** Plays a series of triplets on the Suspended Cymbal (Sus. Cymb.) in measures 1-4. The tempo is marked *f* (forte).
- Perc. 4:** Plays a series of triplets on the Tom-tom (Tom.) in measures 1-4. The tempo is marked *pp* (pianissimo).
- Piano (Pno.):** Plays a series of triplets in measures 1-4. The tempo is marked *f* (forte).

Ped.  $\longrightarrow$

ad libitum

BB a battuta ♩ = 56

141

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

2. Take Flute

Take Bb Clar.

faster

slowing down

BB a battuta ♩ = 56

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

a2

1. Take straight mute

2. cup mute solo

ad libitum

BB a battuta ♩ = 56

141

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

CC

CC

145

accel. poco a poco

CC

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*Crotales*

*f*

*l.v.*

*l.v.*

**DD** ♩ = 69

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

150

**DD** ♩ = 69

**DD** ♩ = 69

$\mathcal{L}ed.$   $\longrightarrow$

158

Picc.

Fl. 1-2

Ob. 1-2 *a2*

Eng. Hn. *ff*

Bb Cl. 1

Bb Cl. 2-3 *ff*

B. Cl. *ff*

Bsn. 1-2 *ff*

A. Sax. 1-2 *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Hn. 1-2 *a2* *ff* *brassy*

Hn. 3-4 *a2* *ff* *brassy*

Solo Tpt. *ff*

Bb Tpt. 1 *ff* *Harmon mute; stem extended*

Bb Tpt. 2-3 *ff* *Remove mute*

Tbn. 1-2 *ff* *a2*

B. Tbn. *ff*

Euph. 1-2 *a2* *ff*

Tba. *ff*

Db. *ff*

Perc. 1 *ff* *Timp.*

Perc. 2

Perc. 3

Perc. 4 *mf* *Tam Tam* *L.v.*

Pno. *ff*

EE

EE

EE

[illegible]



This page of a musical score is for a large orchestra, starting at measure 164. The score is written for the following instruments:

- Picc.** (Piccolo)
- Fl. 1-2** (Flutes 1 and 2)
- Ob. 1-2** (Oboes 1 and 2)
- Eng. Hn.** (English Horn)
- Bb Cl. 1** (B-flat Clarinet 1)
- Bb Cl. 2-3** (B-flat Clarinets 2 and 3)
- B. Cl.** (Bass Clarinet)
- Bsn. 1-2** (Bassoons 1 and 2)
- A. Sax. 1-2** (Alto Saxophones 1 and 2)
- T. Sax.** (Tenor Saxophone)
- Bar. Sax.** (Baritone Saxophone)
- Hn. 1-2** (Horns 1 and 2)
- Hn. 3-4** (Horns 3 and 4)
- Solo Tpt.** (Solo Trumpet)
- Tbn. 1-2** (Trombones 1 and 2)
- B. Tbn.** (Baritone Trombone)
- Euph. 1-2** (Euphoniums 1 and 2)
- Tba.** (Tuba)
- Db.** (Double Bass)
- Perc. 1** (Percussion 1)
- Perc. 3** (Percussion 3)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- 164**: Measure number at the top left.
- FF**: Fortissimo dynamic marking, appearing in boxes at the top left and bottom left.
- ff**: Fortissimo dynamic marking, appearing throughout the score.
- p**: Piano dynamic marking, appearing in the woodwind section.
- a2**: Second octave marking, appearing in the woodwind and brass sections.
- 3**, **6**: Numerical markings above notes, likely indicating triplets or sextuplets.
- Timp.**: Timpani, appearing in the Perc. 1 part.
- Glkspl.**: Glockenspiel, appearing in the Perc. 3 part.
- To Snare Dr. (snare on)**: Instruction for the Perc. 3 part.

The score is written in 4/4 time, with a key signature of one flat (B-flat). The page number 164 is also written in the bottom left corner.

167

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 4

167

Timp.

Timp.

To Tam-Tam

accel.

attacca

accel.

attacca

senza sord.

senza sord.

ff

ff

### III Teruah

"Awake, you sleepers, awake from your sleep! You slumberers, awake from your slumber!"

GG ♩ = 92

170

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

GG ♩ = 92

170

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.



178

Picc. *ff*

Fl. 1-2 *a2*

Ob. 1-2

Eng. Hn.

Bb Cl. 1 *ff*

Bb Cl. 2-3 *a2 ff*

B. Cl.

Bsn. 1-2

A. Sax. 1-2 *a2 ff*

T. Sax. *ff*

Bar. Sax.

Hn. 1-2 *a2 brassy fp*

Hn. 3-4 *a2 ff brassy p*

Solo Tpt. *6*

Bb Tpt. 1 *f*

Bb Tpt. 2-3 *ff*

Tbn. 1-2 *ff*

B. Tbn. *fp*

Euph. 1-2

Tba.

Db.

Perc. 1 *178*

Perc. 2

Perc. 3

Perc. 4

Pno.

[illegible]

The musical score is divided into three systems, each with a tempo and performance instruction at the top. The first system includes Piccolo, Flutes 1-2, Oboes 1-2, English Horn, B-flat Clarinets 1 and 2-3, Bass Clarinet, Bassoon 1-2, Alto Saxophones 1-2, Tenor Saxophone, Baritone Saxophone, Horns 1-2 and 3-4, and Solo Trumpet. The second system includes B-flat Trumpets 1 and 2-3, Trombone 1-2, Bass Trombone, Euphonium 1-2, Tuba, and Double Bass. The third system includes Percussion 1-4 and Piano. The score features various musical notations such as dynamics (ff, pp, mp), articulation (accents, staccato), and performance instructions (e.g., 'very freely and improvisatory; declamando', 'Hns. 1+2 overlap entrances; stagger breathing'). The tempo changes from 58 to 92, and the performance instruction changes from 'ad libitum; quasi recitativo' to 'a battuta'.

**System 1:**  $\text{♩} = 58$  **ad libitum; quasi recitativo**  $\text{♩} = 92$  **a battuta**

**System 2:**  $\text{♩} = 58$  **ad libitum; quasi recitativo**  $\text{♩} = 92$  **a battuta**

**System 3:**  $\text{♩} = 58$  **ad libitum; quasi recitativo**  $\text{♩} = 92$  **a battuta**

1



[illegible]

190

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

This image shows a page of a musical score, likely for a symphony orchestra. The page is numbered 192 at the top left. The score is written for various instruments, including Piccolo, Flutes (Fl. 1-2), Oboes (Ob. 1-2), English Horn (Eng. Hn.), Bassoons (Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2), Saxophones (A. Sax. 1-2, T. Sax., Bar. Sax.), Horns (Hn. 1-2, Hn. 3-4), Solo Trumpet (Solo Tpt.), Bb Trumpets (Bb Tpt. 1, Bb Tpt. 2-3), Trombones (Tbn. 1-2, B. Tbn.), Euphonium (Euph. 1-2), Tuba (Tba.), Double Bass (Db.), and Percussion (Perc. 1, Perc. 2, Perc. 3, Perc. 4). The score is written in 4/4 time and includes various musical notations, dynamics (e.g., *f*, *ff*, *mf*, *mp*, *p*, *sub*), and articulation marks (e.g., *a2*, *brassy*, *sub*). The page is divided into three measures, with the first measure starting at measure 192. The second measure is marked with a 3/4 time signature, and the third measure is marked with a 4/4 time signature. The score is written for a large orchestra, with multiple parts for many instruments.

194 57

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Triangle l.v.

Xylo.

Tom-Toms

Glkspl. l.v.

Celesta

8va

Ped. →

MM

ad libitum; quasi recitativo

rit.

NN

= 58

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

197

*Clar. 2+3 overlap entrances; stagger breathing*

*Hns. 1+2 overlap entrances; stagger breathing*

*Hns. 3+4 overlap entrances; stagger breathing*

MM

ad libitum; quasi recitativo

rit.

NN

= 58

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

*fast; freely*

*ffz*

*p*

*freely*

*3*

*3*

*3*

*Tpts. 2+3 Take Straight mute*

*Tbn. 1+2 Take Straight mute*

MM

ad libitum; quasi recitativo

rit.

NN

= 58

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

197

*To Slapstick*

*To Crotales*

*To Sus Cym. (soft mallets)*

*L.v.*

*To Piano*

59

199

00

Picc.

Fl. 1-2 *2. solo mp*

Ob. 1-2

Eng. Hn.

Bb Cl. 1 *Take Eb. Clar.*

Bb Cl. 2-3 *overlap entrances; stagger breathing*

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2 *overlap entrances; stagger breathing*

Hn. 3-4 *overlap entrances; stagger breathing*

Solo Tpt. *mp*

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

The image shows a page of a musical score for a symphony orchestra. The score is written for various instruments, including Picc., Fl. 1-2, Ob. 1-2, Eng. Hn., Bb Cl. 1, Bb Cl. 2-3, B. Cl., Bsn. 1-2, A. Sax. 1-2, T. Sax., Bar. Sax., Hn. 1-2, Hn. 3-4, Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., Db., Perc. 1, Perc. 2, Perc. 3, Perc. 4, and Pno. The score includes dynamic markings such as **PP** (pianissimo), **accel.** (accelerando), and **QQ** (quasi-quadrato). It also features tempo markings like 200 and 92. The Solo Tpt. part has a complex melodic line with triplets and a 5-measure rest. The Perc. 1 part has a 5-measure rest. The Pno. part has a 5-measure rest. The Solo Tpt. part has a 5-measure rest. The Perc. 1 part has a 5-measure rest. The Pno. part has a 5-measure rest.

rit.

RR ♩ = 58 ad libitum

202

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

2.

solo

mf

Clar. 2+3 overlap entrances; stagger breathing

stopped +

pp

Hns. 1+2 overlap entrances; stagger breathing

stopped +

pp

Hns. 3+4 overlap entrances; stagger breathing

2. Straight mute

pp

Tpt. 2+3 overlap entrances; stagger breathing

1. Straight mute

pp

Tbns. 1+2 overlap entrances; stagger breathing

1.

pp

Euph.. 1+2 overlap entrances; stagger breathing

2.

pp

niente (dim. ad lib.)

p

freely; con rubato



62

↓

♩ = 92 a battuta

SS ♩ = 69 ad libitum accel.

♩ = 116

205

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

overlap entrances; stagger breathing

overlap entrances; stagger breathing

overlap entrances; stagger breathing

Solo Tpt.  $\text{♩} = 92$  **a battuta** SS  $\text{♩} = 69$  **ad libitum accel.**  $\text{♩} = 116$

Solo Tpt.  $\text{♩} = 92$  **a battuta** SS  $\text{♩} = 69$  **ad libitum accel.**  $\text{♩} = 116$

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

*sim.*

*cresc. poco a poco*

*overlap entrances; stagger breathing*

*overlap entrances; stagger breathing*

*overlap entrances; stagger breathing*

205  $\text{♩} = 92$  **a battuta** SS  $\text{♩} = 69$  **ad libitum accel.**  $\text{♩} = 116$

Perc. 1  $\text{H}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. 2  $\text{C}$   $\frac{3}{8}$   $\frac{3}{4}$

Perc. 3  $\text{C}$   $\frac{3}{8}$   $\frac{3}{4}$  *Crotales* *L.v.* *To Tom-Toms*

Perc. 4  $\text{H}$   $\frac{3}{8}$   $\frac{3}{4}$  *Sus Cym. (soft mallets)* *L.v.* *To TamTam (Trngl. beater)*

*p* *poco*

*solo* *p* *poco* *8va* *3* *3*

Pno.  $\text{C}$   $\frac{3}{8}$   $\frac{3}{4}$

$\text{Ped.}$   $\longrightarrow$

208

TT

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

TT

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

TT

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

UU ♩ = 80

rit.

UU ♩ = 80

rit.

UU ♩ = 80

rit.

overlap entrances; stagger breathing

overlap entrances; stagger breathing

overlap entrances; stagger breathing

overlap entrances; stagger breathing

overlap entrances; stagger breathing

ff

mf

3

3

3

5

5

6

6



WW

Very Freely

65

**System 1 (Measures 211-217):**

- Picc.** (Measure 211): *sfz*
- Fl. 1-2** (Measure 211): *sfz*
- Ob. 1-2** (Measure 211): *sfz*
- Eng. Hn.** (Measure 217): *sfz*
- Eb Clar.** (Measure 211): *sfz*
- Bb Cl. 1** (Measure 211): *sfz*
- Bb Cl. 2-3** (Measure 211): *sfz*
- B. Cl.** (Measure 217): *sfz*
- Bsn. 1-2** (Measure 211): *sfz*
- A. Sax. 1-2** (Measure 211): *sfz*
- T. Sax.** (Measure 217): *sfz*
- Bar. Sax.** (Measure 217): *sfz*
- Hn. 1-2** (Measure 211): *open sfz brassy*
- Hn. 3-4** (Measure 211): *open sfz brassy*

**System 2 (Measures 211-217):**

- Solo Tpt.** (Measure 211): *remove 2nd valve*; (Measure 212): *long fp*; (Measure 217): *sfz*
- Bb Tpt. 1** (Measure 211): *remove mute*
- Bb Tpt. 2-3** (Measure 211): *remove mute*
- Tbn. 1-2** (Measure 211): *remove mute*
- B. Tbn.** (Measure 211): *remove mute*
- Euph. 1-2** (Measure 211): *remove mute*
- Tba.** (Measure 211): *remove mute*
- Db.** (Measure 211): *remove mute*

**System 3 (Measures 211-217):**

- Perc. 1** (Measure 211): *Slapstick sfz*
- Perc. 2** (Measure 211): *sfz*
- Perc. 3** (Measure 211): *sfz*
- Perc. 4** (Measure 211): *Tam-Tam (scrape with Trngl. beater) l.v. sfz*
- Pno.** (Measure 211): *sfz l.v.*

**Measure 217:** *S.P sempre* (7 measures rest)

66

The musical score for measures 212-213 is as follows:

- Measures 212-213:** The score begins with a key signature change to one flat (Bb) and a time signature change to 3/4. The woodwind and brass sections play a series of chords, with dynamics ranging from *sfff* to *fff*. The Solo Tpt. part features a melodic line with triplets and a *p* to *fff* dynamic shift. The percussion section includes a *Slapstick* and *Tam-Tam* (scrape with Trngl. beater) part, with dynamics like *lv.* and *sim.*. The piano part features a *lv.* dynamic.
- Measure 214:** The woodwind and brass sections continue their chords. The Solo Tpt. part features a melodic line with a *fp* dynamic and a *ad lib.* section. The percussion section includes a *Slapstick* and *Tam-Tam* (scrape with Trngl. beater) part, with dynamics like *lv.* and *sim.*. The piano part features a *lv.* dynamic.
- Measure 215:** The woodwind and brass sections continue their chords. The Solo Tpt. part features a melodic line with a *fff* dynamic. The percussion section includes a *Slapstick* and *Tam-Tam* (scrape with Trngl. beater) part, with dynamics like *lv.* and *sim.*. The piano part features a *lv.* dynamic.



**ZZ** ♩ = 92    a battuta

214

Picc. *ff* *a2* *6*

Fl. 1-2 *ff* *a2* *6*

Ob. 1-2 *ff* *a2* *6*

Eng. Hn. *ff* *a2* *6*

Bb Cl. 1 *E♭ Clar.* *ff* *a2* *6*

Bb Cl. 2-3 *ff* *a2* *6*

B. Cl. *ff* *a2* *6*

Bsn. 1-2 *ff* *a2* *6*

A. Sax. 1-2 *ff* *a2* *6*

T. Sax. *ff* *a2* *6*

Bar. Sax. *ff* *a2* *6*

Hn. 1-2 *a2 quasi gliss.* *fp* *a2 sim.* *fp* *a2 sim.* *fp*

Hn. 3-4 *fp*

**ZZ** ♩ = 92    a battuta

Solo Tpt. *loco* *ff* *6*

Bb Tpt. 1 *quasi gliss.* *f* *sim.*

Bb Tpt. 2-3 *f*

Tbn. 1-2 *f*

B. Tbn. *gliss.* *fp* *fp*

Euph. 1-2 *fp*

Tba. *fp*

Db. *fp*

**ZZ** ♩ = 92    a battuta

214

Perc. 1 *To Timp.*

Perc. 2 *Xylo.* *ff* *6*

Perc. 3 *To Sus. Cym. (stick)*

Perc. 4 *To Sus. Cym. (stick)*

Pno. *ff* *6*

AAA

pressando

217

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

217

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

AAA

pressando

217

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

222

Picc. *ff* 6 6

Fl. 1-2 *a2* 6 6

Ob. 1-2 *a2* 6

Eng. Hn.

Bb Cl. 1 *E♭ Clar.* 6

Bb Cl. 2-3 *a2* 6

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2 *a2* *fp* *a2* *fp* *fp*

Hn. 3-4 *ff* *brassy* *ff* *brassy*

pressando BBB

Solo Tpt. 6

Bb Tpt. 1 *ff*

Bb Tpt. 2-3 *a2* *ff*

Tbn. 1-2 *a2* *ff*

B. Tbn. *gliss.* *fp* *gliss.* *fp* *gliss.* *fp*

Euph. 1-2 *a2* *ff*

Tba. *ff*

Db.

pressando BBB

222

Perc. 1

Perc. 2 *Xylo.* 6 6 *To Bass Dr.*

Perc. 3 *Tom-Toms* *ff*

Perc. 4

Pno.



70

229 **pressando** **A Tempo** ♩ = 92

The musical score for measures 229-232 is as follows:

- Picc.**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 starts with a *ff* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb). Measure 232 continues with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb).
- Fl. 1-2**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 starts with a *ff* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb). Measure 232 continues with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb).
- Ob. 1-2**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 starts with a *ff* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb). Measure 232 continues with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb).
- Eng. Hn.**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 starts with a *ff* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb). Measure 232 continues with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb).
- Bb Cl. 1**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 starts with a *ff* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb). Measure 232 continues with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb).
- Bb Cl. 2-3**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 starts with a *ff* dynamic, playing a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb). Measure 232 continues with a triplet of eighth notes (Bb, A, G) followed by a quarter note (F), then a triplet of eighth notes (E, D, C) followed by a quarter note (Bb).
- B. Cl.**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 is a whole rest. Measure 232 is a whole rest.
- Bsn. 1-2**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 is a whole rest. Measure 232 is a whole rest.
- A. Sax. 1-2**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 is a whole rest. Measure 232 is a whole rest.
- T. Sax.**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 is a whole rest. Measure 232 is a whole rest.
- Bar. Sax.**: Measure 229 is a whole rest. Measure 230 is a whole rest. Measure 231 is a whole rest. Measure 232 is a whole rest.
- Hn. 1-2**: Measure 229 plays a half note (Bb) with an accent. Measure 230 plays a half note (A) with an accent. Measure 231 is a whole rest. Measure 232 is a whole rest.
- Hn. 3-4**: Measure 229 plays a half note (Bb) with an accent. Measure 230 plays a half note (A) with an accent. Measure 231 is a whole rest. Measure 232 is a whole rest.

**pressando** **A Tempo** ♩ = 92

The first system of the musical score includes staves for Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., and Db. The Solo Tpt. staff begins with a treble clef and a key signature of one flat (Bb). It features a melodic line with eighth notes and triplets, marked with accents and a 'gliss.' (glissando) on a triplet. The Bb Tpt. 1 and Bb Tpt. 2-3 staves use a treble clef and a key signature of one flat. The Tbn. 1-2 and B. Tbn. staves use a bass clef and a key signature of one flat. The Euph. 1-2, Tba., and Db. staves are currently empty, indicating rests for these instruments in this system. The tempo marking 'A Tempo' and a quarter note equal to 92 (♩ = 92) are positioned above the Solo Tpt. staff. The dynamic marking 'pressando' is placed above the first measure of the Solo Tpt. staff.

229 **pressando** **A Tempo** ♩ = 92

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*Tom-Toms*

*Sus. Cym. (strike w/ stick)*  
*dampen*

*dampen*

*To Tamb..*

*dampen*

*To Glkspl. (4 mallets)*

*ff*

[illegible]

CCC ♩ = 69

Solo Tpt. *ff* *p* *molto* *sffz*

Bb Tpt. 1 *ff* *sim.*

Bb Tpt. 2-3 *ff* *sim.*

Tbn. 1-2 *ff* *sim.*

B. Tbn. *ff* *sim.*

Euph. 1-2 *ff* *sim.*

Tba. *ff* *p*

Db. *arco* *ff* *p*

Musical score for Percussion 1-4 and Piano. The score is in 4/4 time, with a tempo of 69 beats per minute. The key signature is one flat (B-flat). The score is divided into four measures.

**Perc. 1:** Bass Dr. (Bass Drum). The first measure is marked *fff* (fortississimo) and the second measure is marked *mf* (mezzo-forte). The third and fourth measures are marked *mf*.

**Perc. 2:** The first measure is marked *f* (forte) and the second measure is marked *mf*. The third and fourth measures are marked *mf*.

**Perc. 3:** The first measure is marked *f* and the second measure is marked *mf*. The third and fourth measures are marked *mf*.

**Perc. 4:** The first measure is marked *f* and the second measure is marked *mf*. The third and fourth measures are marked *mf*.

**Piano:** The first measure is marked *fff* and the second measure is marked *mf*. The third and fourth measures are marked *mf*.

The score includes various musical notations, including dynamics (*fff*, *mf*, *f*), articulation (*Glkspl.*, *L.v.*), and performance instructions (*To Trngl.*, *To Tam-Tam*).

237

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

237

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

accel. poco a poco DDD

241

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

accel. poco a poco DDD

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

accel. poco a poco DDD

241

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

**EEE** ♩ = 92

244

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

252

EEE ♪ = 92

The image displays a musical score for the brass section of 'The Lord of the Rings: The Two Towers'. The score is written for Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., and Db. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'LEE' with a quarter note equal to 92 beats per minute. The score is divided into three measures. The first measure features a Solo Tpt. part with a triplet of eighth notes, followed by a rest. The Bb Tpt. 1 part has a triplet of eighth notes. The Bb Tpt. 2-3 part has a triplet of eighth notes. The Tbn. 1-2 part has a triplet of eighth notes. The B. Tbn. part has a triplet of eighth notes. The Euph. 1-2 part has a triplet of eighth notes. The Tba. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The second measure features a Solo Tpt. part with a triplet of eighth notes, followed by a rest. The Bb Tpt. 1 part has a triplet of eighth notes. The Bb Tpt. 2-3 part has a triplet of eighth notes. The Tbn. 1-2 part has a triplet of eighth notes. The B. Tbn. part has a triplet of eighth notes. The Euph. 1-2 part has a triplet of eighth notes. The Tba. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The third measure features a Solo Tpt. part with a triplet of eighth notes, followed by a rest. The Bb Tpt. 1 part has a triplet of eighth notes. The Bb Tpt. 2-3 part has a triplet of eighth notes. The Tbn. 1-2 part has a triplet of eighth notes. The B. Tbn. part has a triplet of eighth notes. The Euph. 1-2 part has a triplet of eighth notes. The Tba. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The score includes dynamic markings such as *sfz*, *ff*, and *ff sempre*. The Solo Tpt. part has a *sfz* marking in the first measure and a *ff* marking in the third measure. The Bb Tpt. 1 part has a *ff* marking in the third measure. The Bb Tpt. 2-3 part has a *ff* marking in the third measure. The Tbn. 1-2 part has a *ff* marking in the third measure. The B. Tbn. part has a *ff* marking in the third measure. The Euph. 1-2 part has a *ff* marking in the third measure. The Tba. part has a *ff* marking in the third measure. The Db. part has a *ff* marking in the third measure. The score also includes articulation marks such as accents and slurs. The Solo Tpt. part has an accent mark in the first measure. The Bb Tpt. 1 part has an accent mark in the first measure. The Bb Tpt. 2-3 part has an accent mark in the first measure. The Tbn. 1-2 part has an accent mark in the first measure. The B. Tbn. part has an accent mark in the first measure. The Euph. 1-2 part has an accent mark in the first measure. The Tba. part has an accent mark in the first measure. The Db. part has an accent mark in the first measure. The score is written for a brass section consisting of Solo Tpt., Bb Tpt. 1, Bb Tpt. 2-3, Tbn. 1-2, B. Tbn., Euph. 1-2, Tba., and Db. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'LEE' with a quarter note equal to 92 beats per minute. The score is divided into three measures. The first measure features a Solo Tpt. part with a triplet of eighth notes, followed by a rest. The Bb Tpt. 1 part has a triplet of eighth notes. The Bb Tpt. 2-3 part has a triplet of eighth notes. The Tbn. 1-2 part has a triplet of eighth notes. The B. Tbn. part has a triplet of eighth notes. The Euph. 1-2 part has a triplet of eighth notes. The Tba. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The second measure features a Solo Tpt. part with a triplet of eighth notes, followed by a rest. The Bb Tpt. 1 part has a triplet of eighth notes. The Bb Tpt. 2-3 part has a triplet of eighth notes. The Tbn. 1-2 part has a triplet of eighth notes. The B. Tbn. part has a triplet of eighth notes. The Euph. 1-2 part has a triplet of eighth notes. The Tba. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The third measure features a Solo Tpt. part with a triplet of eighth notes, followed by a rest. The Bb Tpt. 1 part has a triplet of eighth notes. The Bb Tpt. 2-3 part has a triplet of eighth notes. The Tbn. 1-2 part has a triplet of eighth notes. The B. Tbn. part has a triplet of eighth notes. The Euph. 1-2 part has a triplet of eighth notes. The Tba. part has a triplet of eighth notes. The Db. part has a triplet of eighth notes. The score includes dynamic markings such as *sfz*, *ff*, and *ff sempre*. The Solo Tpt. part has a *sfz* marking in the first measure and a *ff* marking in the third measure. The Bb Tpt. 1 part has a *ff* marking in the third measure. The Bb Tpt. 2-3 part has a *ff* marking in the third measure. The Tbn. 1-2 part has a *ff* marking in the third measure. The B. Tbn. part has a *ff* marking in the third measure. The Euph. 1-2 part has a *ff* marking in the third measure. The Tba. part has a *ff* marking in the third measure. The Db. part has a *ff* marking in the third measure. The score also includes articulation marks such as accents and slurs. The Solo Tpt. part has an accent mark in the first measure. The Bb Tpt. 1 part has an accent mark in the first measure. The Bb Tpt. 2-3 part has an accent mark in the first measure. The Tbn. 1-2 part has an accent mark in the first measure. The B. Tbn. part has an accent mark in the first measure. The Euph. 1-2 part has an accent mark in the first measure. The Tba. part has an accent mark in the first measure. The Db. part has an accent mark in the first measure.

**EEE** ♪ = 92

244

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

EEE ♩ = 92

The image shows a musical score for five instruments: Percussion 1, Percussion 2, Percussion 3, Percussion 4, and Piano. The score is written on five staves. Percussion 1, 2, and 3 are in bass clef, while Percussion 4 and Piano are in treble clef. The Piano part is written for a grand staff (treble and bass clef). The score is divided into three measures by vertical bar lines. The first measure contains a single note on the first line of each staff. The second measure contains a single note on the first line of each staff. The third measure contains a single note on the first line of each staff. The tempo is marked as 92 beats per minute, indicated by a quarter note symbol followed by "= 92". The key signature is E major, indicated by three sharp symbols (F#, C#, G#) at the beginning of the score.

247

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

247

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

*sfz*

*ff*

*gliss.*

*Tamb. (strike and shake)*

*ff*

This page of a musical score, numbered 250, is for a large orchestra. The staves are arranged as follows:

- Picc.
- Fl. 1-2
- Ob. 1-2
- Eng. Hn.
- E♭ Clar.*
- B♭ Cl. 1
- B♭ Cl. 2-3
- B. Cl.
- Bsn. 1-2
- A. Sax. 1-2
- T. Sax.
- Bar. Sax.
- Hn. 1-2
- Hn. 3-4
- Solo Tpt.
- B♭ Tpt. 1
- B♭ Tpt. 2-3
- Tbn. 1-2
- B. Tbn.
- Euph. 1-2
- Tba.
- Db.
- Perc. 1
- Perc. 2
- Perc. 3
- Perc. 4
- Pno.

The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *fff* and *p*. The percussion section includes parts for Tam-Tam, Suspended Cymbal, and Tom-Toms. The piano part features complex rhythmic patterns with sixteenth and thirty-second notes.



GGG

ad libitum; quasi cadenza

253

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

stopped; flutter tongue open; ord.

Hns. 1+2 stagger breathing

stopped; flutter tongue open; ord.

Hns. 3+4 stagger breathing

*sfffz* *mp*

*sfffz* *mp*

GGG

ad libitum; quasi cadenza

Solo Tpt.

6 3 3 6 6

very fast and freely; quasi cadenza

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

Tbns. 1+2 stagger breathing

*sfffz* *mp*

*sfffz* *mp*

*sfffz* *mp*

*sfffz* *mp*

*sfffz* *mp*

GGG

ad libitum; quasi cadenza

253

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

Timp.

To Tam-Tam

*sfffz* *mp*



78

HHH

254

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

HHH

III = 92 a battuta

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

HHH

III = 92 a battuta

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

254 Timp.

Trngl. l.v.

Tom-Toms

Tam-Tam

Sus. Cym. (strike w/ stick)

To Snare Dr. (snares on)

79

**JJJ** **ad libitum** **poco rit.**

257

Picc.

Fl. 1-2

Ob. 1-2

Eng. Hn.

Bb Cl. 1

Bb Cl. 2-3

B. Cl.

Bsn. 1-2

A. Sax. 1-2

T. Sax.

Bar. Sax.

Hn. 1-2

Hn. 3-4

**JJJ** **ad libitum** **poco rit.**

Solo Tpt.

Bb Tpt. 1

Bb Tpt. 2-3

Tbn. 1-2

B. Tbn.

Euph. 1-2

Tba.

Db.

**JJJ** **ad libitum** **poco rit.**

257 Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Pno.

**KKK** ♩ = 80 a battuta; driving towards the end

**KKK** ♩ = 80 a battuta; driving towards the end

**KKK** ♩ = 80 a battuta: driving towards the end

258

Perc. 1: *Timp.* *mp* *p* *cresc. poco a poco*

Perc. 2: *Trngl.* *To Bass Dr.* *Bass Dr.* *mp*

Perc. 3: *mp*

Perc. 4: *mp*

Pno.: *Piano* *mp*

[illegible]



[illegible]